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ABSTRACT

Instruction in street and field marching techniques and study of appropriate music are the topics covered in this course handbook. The handbook contains guidelines on the following topics: Course Description; Course Enrollment Guidelines; Course of Study Objectives--Musicianship, Performance--Course Content; Course Procedures, Strategies, and Suggested Learning Activities; Resources for Pupils; Resources for Teachers; and Assessment. A brief bibliography and foreword are included. (DB)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

TE 499 787

MUSIC

Marching Band

5614 - Level V

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

MARCHING BAND

COURSE NUMBER: MUSIC: 5614-Level V

TE 499 786

Written by James L. Cerra

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

I. COURSE TITLE

Band, Marching

II. COURSE NUMBER

5614-Level V

III. COURSE DESCRIPTION

Instruction in street and field marching techniques and study of appropriate music. This organization participates in school and community events. Emphasis is placed on performance quality and individual and group responsibility.

IV. COURSE ENROLLMENT GUIDELINES

Students shall demonstrate a proficiency on an instrument that will facilitate their effective performance in marching band. They will have successfully completed a Level IV music course on a band instrument and/or demonstrate advanced musicianship and performing skill to the satisfaction of the music director. Special consideration also needs to be given to the student's motivation for participation in marching band and his availability for the many performances.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

The pupil will select the title of a familiar melody heard from a list provided.

The pupil will determine by listening whether an example is a 2/4 or 6/8 type march.

The pupil will identify all major and minor key signatures from a given list.

The pupil will determine by ear whether an example is in minor or major mode.

Given several samples of staff notation, the pupil will select the one matching an example heard.

Given a staff containing a clef sign, meter signature, bar lines, and initial note, the pupil will complete the notation for pitch and duration from melodic dictation.

The pupil will identify from a given list of examples whether a cadence is half, complete, or incomplete.

The pupil must be able to identify how his part fits in to the particular musical selection. (Melody, counter-melody, accompaniment)

Pupils must demonstrate knowledge of chords by identifying the following chords from a selected list: major, minor, diminished, augmented, minor seventh, major seventh.

Pupils will identify changes in key both aurally and visually.

The pupils will identify by listening the basic types of drum cadences from a given list which includes: rim, basic 4/4, 2/4, 6/8, rock, Latin, jazz, and roll-off signals.

After playing the selections, pupils must identify from a list the basic forms of the marching music, i.e. military march type, popular song form, free form, overture form.

After hearing a melody performed, the student will select the proper sequence of letters to describe the form of the melody from a list of examples.

Given a staff containing a meter signature, bar lines, clef signs, and initial notes, the pupil will complete the notation for pitch and duration from harmonic dictation.

Given a staff-notated example, the student will select the proper sequence of letters to describe the form of the melody from a group of examples.

B. Performance

Playing and Physical Participation

The pupil will properly assemble his instrument.

The student will wear uniform in prescribed fashion.

The pupil will play, from memory, a chromatic scale for a range of two octaves, with characteristic timbre, at a speed of at least four tones per second.

The pupil will choose and play, from memory, at least six major scales and their relative minors for one octave with characteristic timbre, at a speed of at least four tones per second in an articulation (legato, tongued, staccato) designated by teacher.

The pupil will perform from music simple melodies employing whole, half, quarter, eighth, and sixteenth note values, in time signatures of 4/4, 3/4, 2/4, 3/8, 6/8, 9/8, 5/4, 2/2, Ø.

The pupil will demonstrate skill in tonguing at rapid speed (at least eight notes per second).

The pupil will demonstrate skill in legato tonguing, staccato tonguing, and accenting.

VI. COURSE CONTENT

A. Development of musical performance skill

1. Logistic

Care of equipment and instruments

Care of music

2. Tone

Embouchure

Ability to play while in motion

3. Pitch

Fingerings

Tuning of instrument

Further embouchure and breath control development

4. Articulation

Tonguing

Slurring

Staccato

Legato

Single, double, triple

5. Study of styles and adopting formation and interpretation to the styles

Traditional

2/4, 4/4, 6/8

Swing march

Rock

Jazz

Latin

Dance steps

Precision drill

Picture shows

Theme shows

6. Intonation

Range

Beauty of tone

Vibrato

B. Development of marching performance skills

1. Logistic

Care and maintainance of uniform

Use of lyre

2. Learn basic fundamental of marching

Attention

At ease or parade rest

Basic face movements

Right face

Left face

About face

Half-right face

Half-left face

270 degree left

270 degree right

Basic marching movements

Forward march

Rear march

Right flank

Left flank

Wheel turn

Counter march

Oblique

Minstrel turn

Column left

Column right

Step-off maneuvers

Formation and use of squads, ranks, files, formations

Dance steps

7c

Students must learn skills and be made aware of

their importance

Alignment

Precision

Spirit

Carrying and playing instruments on the march

Discipline

Basic whistle techniques

Long and short whistle sounds

Whistle and baton signals for all marching

movements

C. Public relation aspects

The band member must be made aware that as a member of a school marching band he may be called upon to serve his school and community in many ways. The pupil must be made aware of his group responsibility.

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

It is well to set aside the first two weeks for complete orientation and indoctrination for all band members. Hopefully, this will be the two weeks before the fall quinmester.

The orientation period should include:

1. Introduction of the officers and delineation of the specific responsibilities of each
   a. The Band Captain is the top officer at all times except:
   b. The Drum Major is the authority on the field or at a marching performance.
2. Set up goals for the band for the term
3. Pass out hand book,* and make necessary additions and deletions. This covers:
   a. Organizational structure
   b. Specific rules and regulations
   c. Wearing of the uniform
   d. Group responsibilities
   e. Officer responsibilities
   f. Responsibility to school and community
4. The balance of the orientation period is concerned with developing the specific performance skills peculiar to a Marching Band as outlined in the Course Content VI

*See "Forward" from a typical band handbook, Page 13.

As the course progresses, each student should grow more proficient in fundamental marching skills, obedience to whistle signals and actual field maneuvers.

Each week, the stress will depend upon the band director's plans for the half-time show or other projected performance. Some bands consistently present one type of show, others change style each week. The band member is involved not only with learning to control the tone of his instrument while in motion, but must also learn to do so while involved in precision drills, choreography, creating a picture or producing a theme show, each of which involves remembering where to be and when and at what place in the musical score each movements occurs.

The author has developed a set of color slides and tapes to facilitate teaching such basic activities as assembling and wearing the uniform, basic face movements and the like. Most directors also have films of previous field shows which are used for study, analysis, criticism and improvement.

VIII. RESOURCES FOR PUPILS

Texts, supplementary materials, recordings, films, performances in the area, performance on televised games, periodicals, etc.

IV. RESOURCES FOR TEACHERS

Texts, periodicals, source books, films, community resources, bibliography pamphlets, pupils, televised games and band performances, etc.

X. ASSESSMENT

Course offerings must be assessed in terms of their own objectives. Assessment may involve such procedures as use of standardized tests, self-designed tests, teacher observation, student interview, group discussion, and crowd or student-body reaction.

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Forward

Band obligations both during and outside of school hours are many but rewards are also many. In the band program you gain much personally but you have an important function to perform for others. You are now in the limelight of the school and the public as you have never been before, which is both exciting and demanding.

The intense concentration required to perform in the band is the very kind of training that produces success in every field. Top scholarship and musicianship go hand in hand, one helps the other.

It is not possible to have a good band without the full cooperation of all its members at all times. In a regular class, if your work is not good, you only hurt yourself; in the band, you hurt the whole group.

Your obligations are demanding, but the rewards are many! In order to maintain a high standard of excellence in the band, it is necessary that members acquaint themselves with regulations and procedures of the band. This handbook will help you in many ways. Whenever a question arises in your mind, look first in the handbook, then consult one of your officers. If you do not find the answer here, then see your director.